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His treatment in the chapter on Mantua of the art of Mantegna, the reëvoker of the art of Rome, the stern, powerful draughtsman of the Renaissance, who painted as if he were engraving upon copper, is a most lucid presentment of the subject; while his fine enthusiasm for Correggio, in an age when Mr. Ruskin has made it the fashion to sneer at that amazing genius, is wholesome and refreshing, and marks a distinct return to sanity of judgment.

But not half the volumes are devoted to art. Their interest is as much picturesque and historical as artistic. The presentation of the old life of Florence and Siena, so intense, so turbulent, so passionate, and yet so strangely fruitful in enduring works and memorable deeds, is particularly attractive and vigorous.

Both collaborators write so well and so much alike that one cannot say which contributed any particular chapter; but I like to think that the beautiful and sympathetic description of the interior of a modern Italian convent is from the lady's pen.

G. B. ROSE.

ART BIOGRAPHIES.

GREAT MASTERS IN PAINTING AND SCULPTURE. *Luini and Perugino*, by Geo. C. Williamson; *Velasquez*, by R. A. M. Stevenson; *Del Sarto*, by H. Guinness; *Signorelli*, by Maud Cruttwell; *Raphael*, by H. Strachey; *Crivelli*, by G. McNeil Rushforth; *Correggio*, by Selwyn Brinton; *Donatello*, by Hope Rea; and *Il Sodoma*, by Countess Priuli-Bon. London: George Bell & Sons. \$1.75 per volume.

MONOGRAPHS ON ARTISTS. *Durer, Van Dyck, Holbein, Raphael, Rembrandt*, by H. Knackfuss. Translated from the German. New York: Lemcke & Buechner. New York: The Macmillan Co. \$1.50 per volume.

For the first time the lives of the great artists are made accessible to Anglo-Saxon readers in compact form, suitably illustrated, and at a moderate cost. The old series of "Artist Biographies," if it was ever adequate, has long been out of date. Indeed, any work produced before Morelli inaugurated what has well been called the "detective" school of art criticism, is antiquated. He and his followers have ransacked every European gallery, and, through that patient comparison of details which the photograph has made possi-

ble, they have changed the attribution of half the pictures. That the system is not infallible is apparent from the differences among those who practice it and the wordy battles, sometimes degenerating into bitter personalities, in which they engage. Still, it has done a great deal of good. It has relieved the masters of responsibility for a vast number of unworthy works that had been attributed to them by the vanity or self-interest of their owners; and, by ascribing to Luini most of the pictures formerly assigned to Leonardo da Vinci, it has given us another star almost of the first magnitude. It has compelled a complete readjustment of our views, and necessitated the rewriting of all books on the painting of Italy. This controversy has been waged chiefly on the Continent and in continental tongues. It is perhaps well that we have been spared the din of the conflict, but it is also well to have its net results presented in convenient form.

Both of the series before us do this in an acceptable manner.

The volumes in the series translated from the German are all by Herr Knackfuss, and exhibit the usual faults and virtues of German scholarship: the most painstaking labor combined with a too great insistence upon details, and an almost complete absence of the sense of proportion. He is like the man who cannot see the forest for the trees. He examines each picture most carefully, but there is no lifelike presentation of the man or his environment, nor any comprehensive review of the scope or limitations of his art.

The English series are better in that respect. They are by different hands, and necessarily unequal in merit; but all are by capable writers who have given special study to their chosen masters. The necessity of devoting a volume of substantially the same bulk to each artist has also resulted in another kind of inequality. In a well-proportioned history of art a page would be given to Raphael where a line was given to Crivelli. Raphael lived in as fierce a light as ever beat upon a throne, and there have come down to us the materials of a fairly adequate biography. Of Crivelli's personality and his career we know nothing. To bring the life of Raphael within the limits of a small volume is a feat of com-

pression; to extend a consideration of Crivelli over an equal space is a feat of expansion. Yet both are well done. The life of Raphael is probably the best short life that we have of the Prince of Painters; while the book on Crivelli is perhaps the most painstaking of his pictures to be found in any single volume. For both we should be thankful.

In point of illustration both series are excellent. In either the pictures alone are worth the cost. They are such luxuries as no amount of money could have purchased a few years ago. Photographic illustrations alone are of any value in the study of art; for into engravings the engraver's personality enters to such an extent that we can have but an imperfect idea of the original picture. The illustrations in both series are all process cuts, most carefully made.

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G. B. ROSE.

CHINESE LIFE AND CUSTOM.

VILLAGE LIFE IN CHINA. By Arthur H. Smith. Fleming H. Revell & Co.

The rapidly moving events of the past year show clearly that relations between the civilization of the West and that of the East must become closer. It is impossible to avoid the conclusion that, for a long time to come, a supervision must be exercised over the Chinese government and an attempt made to change, or at least modify, Chinese methods of living. It is a task which has long been foreseen, but which there was a reasonable hope could safely be postponed.

As delay is no longer possible, it has become suddenly necessary to acquire an intelligent understanding of Chinese life, in order that interference may not only be sympathetic in motive but properly appreciative of all that is worth preservation in present customs. It may also turn out to be true that many characteristics will be found which, though not distinctly valuable, are relatively harmless, and are so deeply imbedded in the feeling of the race that they cannot be quickly changed without disaster to the forces which keep society together. The duty to obtain clear conceptions on this subject rests with special weight upon students, in order that they may aid in the creation of a public opinion which may guide or correct the errors of governmental agents.